DOCUMENT RESUME

ED 214 111 CS 006 524

AUTHOR McKibben, Mary Lou
TITLE Listening, Study Skills, and Reading: Measuring and Meeting College Freshman Needs in the 1980's.
PUB DATE 5 Mar 82
NOTE 29p.; Paper presented at the Annual Meeting of the International Listening Association (3rd, Washington, DC, March 2-6, 1982).

EDRS PRICE MF01/PC02 Plus Postage.
DESCRIPTORS Assignments; *Classroom Techniques; College Freshmen; Content Area Reading; *Critical Reading; *Critical Thinking; Higher Education; Listening Habits; *Listening Skills; Periodicals; Reading Skills; *Sequential Approach; *Study Skills
IDENTIFIERS *Note Taking

ABSTRACT

After describing the development of a listening component in a university study skills curriculum, this paper presents ten assignments on effective listening skills for use as college study skills. The listening assignments are presented in a sequence beginning with focusing attention and following oral instructions precisely and ending with practice in critical thinking. These assignments are (1) role playing and discussing listening etiquette, (2) guidelines for following directions for assignments, (3) picking out the cues that lecturers and writers use to signal important ideas or structures, (4) using the five principles of learning (indicated by the acronym LISAN--lead/preparedness, ideas, signals, action, and notes), (5) listening to lectures, (6) evaluating lecture notes, (7) using newspaper articles as comprehension exercises in summarizing information, (8) discussing the characteristics of good and poor listeners, (9) analyzing magazines, and (10) preparing a critical reading and listening project in which students practice what they have learned in a critical reading and listening situation. Handouts used in these assignments are attached. (RL)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

U.S. DEPARTMENT OF EDUCATION
NATIONAL INSTITUTE OF EDUCATION
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)
This document has been reproduced as received from the person or organization originating it.
☐ Minor changes have been made to improve reproduction quality.
• Points of view or opinions stated in this document do not necessarily represent official NIE position or policy.

ED214111

LISTENING, STUDY SKILLS, AND READING: MEASURING AND MEETING COLLEGE FRESHMAN NEEDS IN THE 1980's

by

Mary Lou McKibben

International Listening Association

Third Annual Conference

Washington, D.C.

March 5, 1982

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY

Mary Lou McKibben

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

CS206524

I. NATURE OF THE COLLEGE OF BASIC STUDIES' PROGRAM

The College of Basic Studies is a private, two-year Associates Degree program which began in 1966 at the University of Hartford (Connecticut). We now have about 550 students -- twice as many as we served five years ago. Our purpose is to provide qualified but previously unmotivated students with an opportunity - a second chance - to enter the competitive college scene. We are not a community college nor do we have open admissions. In fact, we reject about one half of our applicants.

We offer a traditional and demanding liberal arts education as well as instruction and practice in college study skills. Our freshmen generally are under-prepared for a competitive college but do have the potential for academic success in a non-watered down curriculum. In fact, 98% of our graduates have gone on to earn a baccalaureate degree either at the University of Hartford or as transfer students to colleges such as Amherst, Smith, Colorado College, Skidmore, Tulane, Syracuse, or Emory.

Our freshman core program includes two semesters in four basic areas: English composition, western civilization, mathematics, and study skills. In addition to these four courses, they also take two three-credit electives per semester in traditional introductory courses such as psychology, philosophy, economics, and sociology. Six courses, a rigid anti-cut policy, primarily essay examinations, many research papers or book analyses on supplementary readings in addition to their textbooks -- yes, it is an intellectually honest developmental program. And study skills is the heart of that program.

In five years our study skills department has grown from two full-time faculty members to a staff of five. We teach this two-semester course which meets for 150 minutes each week. Students receive regular letter grades and earn one credit for each course. We teach the usual learning procedures and ensure that students practice what they are taught. Topics include (1) strategies for textbook reading

and remembering, (2) library and research methods, (3) vocabulary improvement, (4) lecture and discussion note-taking techniques, (5) time management, (6) efficient and effective reading for academic, vocational and recreational purposes, and, of course, (7) "test-wiseness" -- how to prepare for and take examinations.

II. STATUS OF LISTENING COMPONENT AT THE COLLEGE OF BASIC STUDIES

You may well ask, "When and how do you teach listening? That's what I want to hear about!" The answer, until the fall of 1980, was we did not teach listening. Rather, we assumed -- as do most learning specialists and faculty at the college level -- that students either already knew how to listen or would just have to pick up the skill on their own as a result of hearing all those lectures which our mandatory attendance policy guaranteed they would hear.

We never had made the assumption that they already possessed the requisite reading and vocabulary skills or would just have to pick them up on their own as a result of reading all those books which our syllabi listed as mandatory. Instead, we administered the Nelson-Denny Reading Test to determine their scores at the beginning and end of the freshman year. Similarly, we wanted to measure their listening skills by using a norm-referenced standardized test. We chose the Brown-Carlsen Listening Comprehension Test which we gave for the first time in the fall of 1980.

Our assumptions or illusions about their listening competencies were shattered. We had known that many of our entering students scored below average in reading comprehension. Now we learned that even more -- seventy percent -- were below average in listening comprehension as well. The study skills curriculum was so crowded during the first semester we were able to teach only the rudiments of listening as it related to note-taking. We advocate the "Cornell Formula" (see Pauk, 1974 in your bibliography). During the Spring semester we added listening instruction and practice with a variety of materials and methods. There was no

uniform "treatment" or combat plan. Guerilla warfare seems an apt metaphor to describe what we did to counteract their listening ineptitude. We seem to have been as successful as the Viet Cong.

However, before I show you our pre- and post- test results, let me describe the study skills department's philosophy regarding test results. We have never taken sole credit for the significant progress our students annually demonstrate on the Nelson-Denny post test. We prefer a more collegiate approach - a synergistic description, if you will - that the whole College of Basic Studies program is greater than the sum of its individual departments or components. With this posture we may miss some orchids for achievements but on the other hand we are not blamed if students face academic dismissal or probation in spite of our herculean labors. These are our results to date:

1981-1982	Sophomores		Freshmen
National Percentile	Fall 1980	Spring 1981	Fall 1981
99 - 75	3%	25%	8%
74 - 50	27%	37%	27%
49 - 25	26%	23%	35%
24 - 1	44%	15%	30%

In our classes we try to provide skill instruction and opportunities to practice these skills using the content of their other courses. In other words, our objectives are to teach the skills, supervise their practice, and exhort that these skills be transferred "across the curriculum." Does this work? You have all heard this shaggy dog story or a variant of it:

"I taught my dog to whistle."

"Funny. I never heard him whistle."

"I didn't say he learned."

As learning specialists or teachers or learners, we succeed only when we can and do whistle and whistle well. In other words, I accept a behaviorist definition of skill learning, i.e., skill learning is a change in behavior which can be observed and measured. Knowledge ABOUT skills is not enough. Skills must be USED efficiently and effectively in course work and eventually beyond the walls of academia. Many people can TALK a splendid game of golf or tennis in the club house. What counts is what occurs on the links or courts. Our only measure of what our students actually do on the links and courts are their grades.

With that paeon to pragmatism articulated, let me share with you some of the specific assignments and methods I have devised.

III. THE CONTENT OF THE LISTENING COMPONENT

I will share with you ten assignments or approaches. Thomas G. Devine (1978) claims, "The teaching of listening -- beyond basic instruction in following directions or paying attention -- is actually training in thinking." (p. 302) I agree with Devine and therefore begin with focusing attention and precise following of oral instructions and end with critical thinking assignments. Also be aware that listening is not taught in isolation but rather combined with reading, speaking, and writing.

#1 ETIQUETTE

We begin with a discussion of listening etiquette. Although I am giving you this handout be assured it is not passed out to our students. The information is role-played and discussed. Each of you would need to devise your own "commandments" depending on the prevailing auding quirks and customs on your campus. Seldom is it enough for us to mention these professor pleasing policies ONCE. Repetition is the rule. Habits of rudeness, tardiness, self-centeredness, and disorganization developed over 18 or 19 years of practice are difficult to modify.

#2 FOLLOWING DIRECTIONS FOR ASSIGNMENTS

Failing to hear, understand, and completely and accurately finish assignments is undoubtedly a major reason for failure. Note the three behavior modification questions I have used to structure these "directions about directions." On my syllabus I include a vague assignment about attending a campus lecture and reporting on it during the semester. They use the guidelines in these directions to nail down the vital details about that assignment.

#3 CUES LECTURERS/WRITERS USE TO SIGNAL IMPORTANT IDEAS OR STRUCTURE

I refer to this handout constantly in all their communication activities. When listening and reading, they are to look for these cues which authors or speakers use to aid their audience. When they become the writer or speaker, they use this information to provide signals for those with whom they wish to communicate.

However, before I give them this handout, I have them discover these cues for themselves in their own classes. They are told to listen and look for "The Three V's": the voice, visual, and verbal cues their professors use to alert them to the main ideas and/or organization of their presentations. Students attend to, understand, and remember cues much better if they find them inductively rather than didactically. "Show; don't tell" is my motto for skills instruction.

#4 LISAN + LEARNING

We use the acronym LISAN (see Carmen and Adams, 1972) to aid memory and link it with what I choose to call the "Five Principles of Learning." Again, this handout is for teachers and not for students. The Carmen and Adams book and any introductory psychology book chapter on memory will provide background information. I devote at least 100 minutes to explain these concepts and begin to practice them and relate them to the Cornell Formula for note-taking.

#5 LISTENING TO LECTURES

This handout ties together all the previously described assignments. They

use it as a schema for listening to and reporting on a lecture which they attend on our campus or any other Hartford consortium campus such as Trinity. It could also be used with taped lectures in a lab, regular class lectures, or addresses on radio or TV.

#6 EVALUATING LECTURE NOTES

I ask students to do this assignment first in their required Western Civilization course. In my class they then meet in groups according to their history professor and compare their notes and the lecturer's style. The exercise is repeated after the first common examination when they are motivated to improve their grades. They are encouraged to use the form in any of their lecture courses.

#7 LIFE STYLE ARTICLE

This newspaper article about our International Listening Association President, "Manny" Steil, has been an effective medium for achieving a variety of goals. The students preview the article, read it rapidly, put it aside, and then write a summary of the information. The next class session they may use their summary when taking the test "IDENTIFYING THE 5W'S + H IN A NEWSPAPER ARTICLE ABOUT LISTENING." Usually, they are unable to answer all the questions because their summaries and memories are inadequate. They reread - skimming to find the needed answers - and again put away both the summary and article and finish the test. Usually they can be at least 80% accurate and complete at this point. (Brown 1971, 1975) has many articles with comprehension exercises you can use in this manner to improve reading, writing and remembering as well as give information about listening.

#8 CHARACTERISTICS OF GOOD AND POOR LISTENERS

Never use anything like this list as a handout and expect results! Gradually over the semester you can build an awareness of good and poor listening practices, but, again, SHOW; DON'T TELL! I use questionnaires, articles, role-playing, observation -- anything but handouts or telling them "do's and don'ts" about

listening.

#9 ANALYZING MAGAZINES

This assignment provides a recapitulation of many of the principles I have been describing about study skills in general and listening instruction in particular. Notice (1) the behavior modification questions are used, (2) they must pay attention to and follow complex directions, (3) they need to use a variety of communication skills to complete this assignment successfully. These skills include: skimming magazines/previewing articles, scanning for specific data, using the library, writing an essay, summarizing, paraphrasing, outlining, and then delivering an oral report, and finally, listening to the reports of classmates in order to broaden their own reading backgrounds.

#10 CRITICAL READING/LISTENING PROJECT

This final assignment again offers practice in all communication skills but stresses for the first time critical reading and listening, i.e. evaluating sources, drawing inferences, and detecting propaganda techniques.

IV. FUTURE NEEDS/CHANGES

A. Research: We are currently conducting several research projects:

(1) A review of the literature about secondary and post-secondary listening programs. I recently completed a computerized search of the ERIC system and have begun tracking down entries. Bob Walker from North-Eastern Illinois University has done another computerized search for listening sources. We plan to exchange our information and encourage other ILA

members to share their data with us.

(2) If I receive funding and cooperation I plan to record lectures and discussions in a variety of courses. These will provide group (in class) or individual practice and increase our "across the curriculum" involvement. I believe on-campus tapes will be more effective learning materials than those produced professionally such as Sartain's or McGraw Hill's which our students would consider as extra work beyond what is required at CBS.

(3) A study of the most significant indicators of academic success in our Basic Studies program. We are correlating the Brown-Carlsen Listening Comprehension Test scores with Nelson-Denny Reading Test vocabulary, comprehension, and total reading scores, rank in high school class, SAT mathematics and verbal scores, and secondary school Carnegie Units of Instruction (as an indicator of background). We are attempting to determine which of these factors -- or which combination of factors -- provide an "early warning system," i.e., predict which students may either be dismissed for academic reasons or be placed on probation.

(4) Finally, a study which compares the Brown-Carlsen Listening Comprehension Test scores of our current sophomores (class of 1982) with a subsequent post test we plan to give just before graduation. We want to know if after their freshman year which included one semester of listening instruction, they showed dramatic gains on the CBCLCT post test. They have had no listening instruction during their sophomore year. We want to find out if they will (a) maintain their higher post test scores, (b) score even higher, or (c) regress.

We also will correlate their cumulative Grade Point Average with the listening test results.

B. Curriculum

This summer I plan to suggest the needed revisions in our listening curriculum and methodology. Being with the experts at this conference and sharing with you has been informative and exhil.rating. Thank you for your suggestions and for "practicing what you preach" -- listening.

Study Skills Listening Etiquette Mary Lou McKibben

1. Be on time all the time for both classes and appointments.

2. Be ready to begin on time.

3. Be prepared to participate politely, regularly, and intelligently.

4. Be attentive. Sit where you can both see and hear as well as be seen and be heard; never talk, raise your hand, or otherwise disrupt while your teacher is talking. Of course, note-passing, window gazing, napping, and reading other material stops in junior high along with gum-chewing and eating in class.

5. Do not close your books, put on your coat, or get up until the lecture, lab, or discussion has definitely ended.

6. Keep an assignment book and have your written work in ON TIME; no exceptions.

7. Do not expect extra help if you have cut the class. Get your work in on time. "I wasn't here when you gave that assignment" is NOT a valid excuse.

8. If you have a personal question, do not ask it in class. Ask questions before or after class <u>if</u> you know the teacher has the time to answer. Do not interrupt him if he is writing on the board, talking to someone else, or appears engaged in preparations or other tasks involving the whole class. A teacher is not a tutor.

9. Make an appointment to discuss your work, your grade, or any other personal matter.

   --Keep the appointment and be on time.

   --Save time by identifying your problem directly. Avoid idle chatter.

   --Never argue about your grade or infer that the teacher is at fault. You are the one with the problem. Make it easy for him to see your side.
   Ask: "What should I have included in my answer?"
   "Could you re-check these points to see if my total is correct?"
   Not: "Why did you give me a bad grade?"
   "You made a mistake" or "You're wrong."
   Better: "Please explain why my answer was wrong (or didn't get full point value)."

10. Do not ask your teacher these kinds of questions; especially if you bump into each other on campus, in the hallways, or a shopping mall:

    --"What was my grade on _____?"

    --"How many cuts do I have?"

    --"What is my average" or "What grades do I need to get a B in the course?"

    ---"Did we do anything in class the day I was absent?" or "Did I miss anything?"

    --WWhat's going to be on the test?"

By observing these suggestions you can avoid being dismissed as a self-centered, immature, rude, and disorganized teenager. Goal goal is to be a cosmopolitan, well-bred adult.

CBS Mary Lou McKibben

LISTENING: Taking Directions for College Assignments

When your instructor gives you an assignment or a test, you must listen for instructions. During these directions keep in mind the following questions. These questions will help you write down oral directions so that you will be able to perform them accurately and completely right down to the last detail.

I. PURPOSE (main idea): Where am I going?

What should I be able to DO if I follow directions?
Prepare yourself for ACTION - to DO what is expected and required of you.

Write down quickly the over-all gist of the assignment.

II. SPECIFICS: How do I get there?

Analyze the directions carefully, paying particular attention to the specific details. Picture yourself actually having to do the assignment. Ask:

When is it to be finished? What is the due date? (Record this on your assignment sheet, assignment book, and academic calendar.)

What materials do I need?

How many steps or parts are there? (List and number them.)

What is the order of the steps I must take?

What problems, exceptions, qualifications am I warned about?

If there are any parts of the assignment which are not clear, ask questions until the entire assignment is perfectly obvious and meaningful to you.

If the assignment is complicated or is a "term" paper, analyze it, break it into steps, and give yourself sub-due dates for the various parts of the assignment.

III. EVALUATION. How will I know I have arrived?

What will the result look like? (kind of paper, format, typing, etc.)

How will it be graded? What will the teacher's criteria be for an A or B job?

Another excellent source of information about assignments is Chapter 15: "Getting the Assignment Straight" in Nancy V. Wood's book College Reading and Study Skills, 2d ed. New York: Holt, Rinehart, and Winston, 1982.

CBS
Study Skills

#3

M. L. McKibben

CUES LECTURERS/WRITERS USE TO SIGNAL IMPORTANT IDEAS OR STRUCTURE

A. CUES - IMPORTANT IDEAS

1. They pause before and/or after stating a major point.

2. They repeat information that they want you to be sure to write down and remember. Rewording of a question, statement, phrase, or word is a definite sign of its importance. "In other words" signals that the speaker wants you to understand and remember that point. Other signals include: as has been said, as I noted, to rephrase, I mean, to repeat, or once again we see...

3. They change the loudness of their voices for emphasis or they use typographical aids, such as CAPITAL LETTERS, boldface, or italics; charts, pictures, or other graphics; and headings or various sizes and kinds of typography.

4. They directly state the number of details to include for a major point. Always count the number of _____ given when reciting/rehearsing.

5. They reinforce their words by using the chalkboard or a handout to help listeners understand what should be included in notes because of its major importance.

6. They directly signal that vital information will be given by using "alert words," especially in the introduction, conclusion, or internal summary or emphasis statements. These words include:

importance of	summary	part of
advantages of	conclusion	history of
benefits of	description of	uses of
disadvantages of	examples of	purpose of
problems of	types of	functions of
reasons for	kind of	steps of
causes of	characteristics of	methods of
results of	differences/comparison	how to
effects of	between	most important
evaluation of	contrast between	major development
cristism of	similarities between	most significant
the reason why	the basic concept	remember that

B. CUES - STRUCTURE OR ORGANIZATION:

1. Enumeration: Steps in a process or hierarchy: categories, types, or topics; advantages and/or disadvantages; least to most important; arguments for and/or against.

2. Time or chronological order: The divisions are arranged according to the sequence in which they happened such as past, present, future; first, second, third; or 16th, 17th, and 18th centuries.

3. Cause-Effect or Effect-Cause: Speaker describes events or reasons which lead to certain results or discusses the results first and then how they came about. Variations on this pattern include Question/Answer and Problem-Solution patterns.

C. WORDS THAT SIGNAL A DIRECTION

1. FORWARD or STRAIGHT AHEAD SIGNALS. These words indicate a list or enumeration. They signal more of the same line of thought, or continuation of the same ideas. These words are sequence signals for they join coordinate ideas. They indicate addition or same direction. "Green light" words that signal more of the same is coming up:

additionally	likewise	many, much, some
further (more)	plus	(and)so or then
another	moreover	several
equally important	besides	again
too also	as well as	and more (than that)
(the) following	not only ...but also	first, second, third
		(1) (2) (3)
		(a) (b) (c)
		(I) (II) (III)

2. TURN or COURNTER SIGNALS. These words signal a slow down or reverse in direction or thought. They indicate a shift in thinking or contrast. "Yellow light" words that change the direction of thought:

even though	whereas	before (that)
but	yet	for all that
however	nevertheless	even though
on the other hand	otherwise	in spite of
still (another aspect)	opposed to	in spite of
on the contrary	conversely	although
despite	notwithstanding	not
a _____ago (mo.,yr.,hr.)	prior to this	aside from this

3. CONCLUDING SIGNALS. These words indicate the reader or listener should prepare to stop. They are signals either to pause & sum up or to stop completely. The speaker or writer has developed all the ideas and is now going to give the final step, sum up, or draw a conclusion.

accordingly	because	to summarize
since	in summing up	hence
at that	finally	lastly
all in all	from this we see	in the final analysis
in conclusion	as I have said	now we find that
as a result	undoubtedly	in short
in the end	in summary	without doubt
in brief	consequently	to conclude
thus	to reiterate	

D. WORDS THAT SIGNAL AN ORDER OR RELATIONSHIP

1. SPACE relationships. These words are mostly prepositons which indicate direction:

here	in front of	by	yonder
there	on the other side	away	near
close	in the rear of	to the east	across
far	to the right	beside	beyond
above	surrounding	everywhere	opposite
beneath	inside/outside	westward	around

D. (continued)

2. DETAIL. Signals are used to add, explain, support, or illustrate the point being made. Ideas or main points may be supported by using comparisons or analogies, illustrations, or examples, statistics, testimony or questions, definitions, or specific instances, anecdotes, and reason. These amplifiers say, "I want you to understand this important idea, so here is an example:"

That is to say (i.e)	that is ...	Namely (viz.)
Specifically	in such cases	This can be clarified
It is necessary to pause here...	It should be noted..	to explain..
Incidentally	For example (e.g.)	To be specific
For instance	in support of	This can be made clearer.
to describe..	Translated, restated	In such situations.

3. CAUSE relationships.

Signals alert you to why something happened. They include: cause, leads to, thus, makes, bring about, determines, hence, and since.

RESULT Signals alert you to what happened because of prior cause. They inclde: results, effect, consequently, therefore, accordingly, if...then, and for this reason

4. TIME: These words generally indicate sequence, order, or chronology. They are used in paragraphs which trace a sequence of events or steps in a process (how to do it). Often they are numbered (1,2,3, etc.) or worded (first, second, etc.):

5. BACK UP SIGNALS OR FLASHBACK WORDS: a ___ ago (week, year, hour, or day), prior to this, before that, earlier, previously, recently, and already. The following words also signal that prior ideas are being referred to. Hence, the reader or listener must back up if she/he encounters such, former, there, where, latter, or pronouns such as she/he/it, that/this, these/those, they/we, which, or who (m).

6. SPACE-TIME signals include: while, when, now, at that time, meanwhile, during, in the meantime, and simultaneously.

7. FUTURE of FORESHADOWING signals include: in a few _____, eventually, after this, soon, someday, finally, then, at length, (at) last, next, later, subsequently, until, eventually, and ultimately.

8. COMPARISON CONTRAST Relationships. These words indicate similarity, alternatives, or differences between whatever is being compared:

ALIKE		DIFFERENT	
additionally	also too	whereas	two different ways
as well as	again another	even though	despite
at the same time	further (more)	but	while
in much the same way	just as	however	on the other hand
along the same line	moreover	yet	in contrast
in like manner	similarly	otherwise	neither
what is more		although	from all that
		neither	unlike unless
		whereas	still
		nevertheless	converse
		for all that	

Five Principles of LISTENING (LISAN)

L = LEAD — Be ready before class begins. Ask:
Am I prepared?
What should I learn?
How does this lecture relate to others?

I = IDEAS — Listen for the central concepts and supporting information. Ask:
What are the major and minor points?
Can I paraphrase these points?

S = SIGNALS — Listen for the direction words. Ask:
What is the plan?
How are the points being presented?
How are the points being supported?

A = ACTION — Do not be passive! Constantly ask:
Why is this lecture being given?
What key words/questions belong in the recall column?
What questions should I ask to be sure I understand and can organize my lecture notes?
Can I predict how I will be tested?

N = NOTES — Your lecture notes should be a hand written book with as many chapters as your class meets per semester.
Use the Cornell Formula:
- Record
- Reduce
- Recite
- Reflect
- Review

Your goal is to to know your notes and be able to express their contents on exams and in papers; your goal is not to have "perfect" notes on paper!

Five Principles of LEARNING

INTEND to remember.

UNDERSTAND the ideas you decide to remember.

ORGANIZE the ideas you understand.
Notice the speaker's organization: the importance and relationships of ideas;
Then group, categorize, and "file" the ideas according to how you will need to remember them.

TEST yourself.
Predict test questions and answer them.
Match input and output, i.e. your notes and study procedures should be similar to the testing format.

REVIEW repeatedly to retain the ideas in your long term memory. Overlearn them by writing, reciting, mapping, listing, outlining, and summarizing until you have fully processed the information and made it a permanent part of your knowledge system or data bank.

CBS Study Skills Mary Lou McKibben

LISTENING TO LECTURES

Listening to a lecture involves much more work on your part than hearing the evening news on TV during dinner or the patter of a disk jockey on the car radio. The difference is you must THINK. A lecture is not just background noise that can "go in one ear and out the other." On the contrary, the listening-thinking process involves alertness, concentration, reasoning, and choices. You must actively do all the following processes or steps:

1. HEAR exactly what is said. Sit where this is possible and be on time.

2. UNDERSTAND what is said.
   a. Know as much as you can about the speaker and the topic before you hear the lecture.
   b. Look for the central theme, the general purpose or plan, structure or framework of the entire lecture. Know the title or topic.
      ASK: What is the point?
   c. Pick out the major and minor divisions of the topic.
      ASK: What are the major ideas?
      What examples, stories, comparisons, illustrations, statistics, or other support is given for these main points?
   d. Find the pattern of organization used.
      A lecture usually consists of these three parts:
      (1) INTRODUCTION of the central topic and the basic points to be covered.
      (2) BODY of about three to five major points with any number of details to support or explain the main ideas.
      (3) CONCLUSION or SUMMARY to iterate or repeat the purpose, thesis, or central theme of the lecture.

      The organization of the lecture might be one of the following:
      (1) Time or chronological order
      (2) Cause and Effect or Effect and Cause
      (3) Problem - Solution
      (4) Steps in a Process
      (5) Advantages - Disadvantages
      (6) Arguments for - Arguments against

3. INTERPRET what is said.
   ASK: What does the information mean?
   What are the causes, effects, comparisons or contrasts, definitions?
   What conclusions or judgments can be made?

4. RELATE what is said to other information.
   ASK: Do other authors or speaker agree?
   What similar topics am I familiar with?
   Where and how can I get more information?

5. REACT to or EVALUATE what is said. Do you agree? Does the speaker present convincing evidence to back up the main points? Is he open minded or biased? Why is this information important to me and my goals? How can I apply or use the information?

6. REMEMBER what is said. Take notes! Otherwise, you will forget half the in information before you get home from the lecture. By the next day, you will retain only about 38% of what you heard. A 38% on a test or paper is an F.

CBS
Study Skills

EVALUATING LECTURE NOTES

Mary Lou McKibben

Course: _____ Teacher: _____ Lecture Date: _____

Lecture title: _____

Directions: Make a xerox copy of the set of lecture notes you are evaluating. Turn them in with this form when completed.

A. BEFORE the Lecture/Establishing Your Purpose: Answer the following questions as a way of getting clear in your mind what kind of notes you want to take.

1. How important is the lecture information for you? (If the course is in your major field, for example, you might want to take more detailed notes.)

2. How important does the professor think that the lecture information is? That is, how detailed will the test be on the content of the lecture?

3. Do the lectures tend to duplicate or go beyond what is covered in the textbook(s)? If the former is the case, you might be able to take less detailed notes.

4. Are you up to date with your textbook reading assignments in this course?

B. BEFORE the Lecture/Setting Goals for Improving Your Notes: Check off each goal that you will be aiming for while taking the set of notes you are going to hand in. Later you will check off which goals you actually accomplished.

Plan to:	Did it:	In class:
_____	_____	1. I plan to use headings and subheadings in my notes.
_____	_____	2. I plan to indent to show relative importance and relationships.
_____	_____	3. I plan to begin each "new" fact or idea on a separate line.
_____	_____	4. I plan to try to use abbreviations and eliminate unnecessary words such as "the," "is," and so forth.
_____	_____	5. I plan to include in my notes both general topics and some specific examples, elaborations, details, etc. to help me understand and remember the general points.
_____	_____	6. I plan to include all information written on the board or on other visuals.
_____	_____	7. I plan to write a brief summary statement at the bottom of the day's notes before leaving class, if possible, while the ideas are still fresh in my mind.
_____	_____	8. I plan to paraphrase the speaker's words rather than get them down verbatim or use a tape recorder or shorthand.

Plan to:	Did it:	
		After class:
____	____	1. I plan to use the lefthand margin as a recall column. I will write key words or questions here to use when I recite my notes.
		or
____	____	2. I plan to write self-study questions on the material in my notes. (If so, hand in a copy of the questions.)
____	____	3. As soon as possible after class, I plan to use another color pen to edit (revise) my notes. I will circle key words and highlight or underline main points.
____	____	4. I plan to recite my notes.
____	____	5. I plan to review my notes at least once a week and always before quizzes, tests, or examinations.
____	____	6. I plan to synthesize my notes by comparing this set of notes with previous lecture notes as well as with textbook information.
____	____	7. Other (describe goal):

C. AFTER the Lecture/Evaluate your Work:

1. How well were you able to put the instructor's ideas in your own words?

2. Were you able to get the thesis and main points? If no, why not?

3. How much time did it take to revise your notes?

4. How soon after the class did you do the editing? How did this affect your editing?

5. Did you work with someone else? How?

6. Were there any particular problems involved with the note-taking? (Did you have any emotional responses, eg. doubt, hostility, boredom, etc. toward the subject, content, or speaker?)

7. How did the class notes relate to the textbook material? (Or, looking at it from the other way, how is the text used in relation to the class?)

8. Have you reviewed your lecture notes since you revised them? How has this editing affected your review?

Check any listening problems you encountered during the lecture:

_____ 1. I was not prepared. (State why.)

_____ 2. I did not pay attention. Check any reason below which applies:

_____ Not interested in topic.
_____ Speaker was boring
_____ Could not hear speaker.
_____ Speaker's delivery was poor.
_____ Personal problems.
_____ Thinking about my response.
_____ Speaker began before I was ready.
_____ I can't concentrate entire time.
_____ I daydreamed.
_____ Distracted by people in class.
_____ Distracted by factors in room.
_____ Speaker was over my head.

_____ 3. I did not paraphrase. Check any reason below which applies:

_____ Missed some points and couldn't get back on track again.
_____ Material was too hard; I didn't understand it.
_____ I already knew the information and didn't bother writing it down.
_____ There were too many details to keep track of.
_____ I didn't see how the support material related to the main points.
_____ I copied the ideas verbatim instead of paraphrasing.

_____ 4. I did not plan or organize my notes. Check any reason below which applies:

_____ Could not tell main points from supporting materials.
_____ Did not know the meaning of or reason for the examples.
_____ Speaker's pace was too fast.
_____ I didn't ask questions about points that confused me; I hoped they would not be on a test.

By BETH ANN KRIER
L.A. Times Service

Stop reading for a moment and listen. Since you're still reading, you might as well know that along with your inability or disinclination to follow instructions, you probably do not know how to listen well either.

The latter is the view, supported by extensive research, of Lyman K. Steil, a listening expert who teaches at the University of Minnesota and whose students of listening include U.S. senators, congressmen, business leaders and thousands of employes at American corporations.

For those who might dismiss listening as an innate skill, Steil notes that 80 percent of most people's waking hours is spent communicating. Listening consumes about half of that time. Yet, his studies show, we typically listen at only 25 percent of our abilities. In dollars and cents, Steil points out if everyone in the country's 100 million-plus-member work force makes but a $10 listening error each year, that's a waste of a billion dollars.

A $10 error might be something as commonplace as a couple of letters that have to be retyped, but frequently, as Steil reminds his audiences, the costs are overwhelming.

He cites the 1977 airline disaster in Tenerife, Canary Islands, which cost 586 lives, $100 million in airplanes and $500 million in still unsettled lawsuits — all a result of flight crew members who Steil says heard but did not listen to radio instructions. The recent MGM Hotel fire, he adds, was another example of people who heard but did not listen: Several people on lower levels of the hotel were warned of the fire but somehow did not respond.

For those unimpressed with big, dramatic disasters, Steil asks, "How many divorces do we have a year in this country? Ask the marriage counselors and they'll tell you that right at the heart of many of those breakups is the simple fact that people don't listen well to each other. Or ask somebody, 'Can you think of a situation where somebody didn't listen and it resulted in some kind of measurable cost?' People give you example after example.

"Listening is a private, silent, internal act and we never know what went on until the listener responds and we see the results," says Steil, who was in San Francisco recently, wearing his shirt monogrammed at the cuff with the word "LISTEN." Steil was giving a half-day listening seminar for local business leaders at a gathering sponsored by Sperry Univac, the computer division of Sperry Corp.

Some 14,000 Sperry employes have participated in listening workshops since the company launched its "We understand how important it is to listen" advertising and public relations campaign in 1979. As a company spokesman tells it, Sperry Univac was then and is now No. 2 behind IBM in the computer field — a far No. 3 — and was having trouble making any headway on closing the gap.

As a means of getting to know potential customers and building corporate goodwill, Sperry began inviting executives from target companies to attend its seminar on listening. The company's own leaders and other personnel enrolled in the seminars as well. Meanwhile, an advertising campaign told the world about Sperry's commitment to listening and offered a free listening quiz to anyone who wrote in. There reportedly were 60,000 requests.

Sperry hired Steil to be its listening consultant and he seems to be quite a hit with his audiences. On what he feels is the neglected subject of listening, he's almost a missionary; coming across as more motivational speaker than college professor.

The chairman of the speech-communication division of the University of Minnesota's Department of Rhetoric, Steil also heads his own consulting firm, Communication Development Inc., and is president of the International Listening Association. He's received so many calls from the business world (in addition to doing 30 presentations for Sperry this year, he's also lectured and consulted at such companies as Honeywell and General Motors), he's considering concentrating his efforts outside academia.

Although he enjoys working with young people and reports his classes are wildly oversubscribed, Steil finds the business community increasingly receptive to ideas that he now presents all over the country.

Such audiences are likely to hear that besides entertainment, the four major purposes of communication are persuasive, informative, cathartic and phatic, or binding relationships through small talk.

"Listening is a private, silent, internal act and we never know what went on until the listener responds and we see the results."

This last category is significant, he says, although it's frequently overlooked. Steil advises his listeners that they had better use small talk to bind their relationships if they ever expect to get anything done at the persuasive or information levels.

On the cathartic level of communication, Steil notes that everyone has a constant need to maintain a balanced system and that is accomplished best when other people listen to their problems.

"Have you ever tried to persuade or talk with someone who's got a gut full of problems?" he asks. "We don't stand a chance. People who have a need to engage in catharsis — people who have a need to dump their bucket, are in pain, need to get things off their chest — they give off clues."

Such clues can range from silence to outright hostility and Steil says that simply being willing to listen to someone can speed them through catharsis and make it possible to communicate on other levels. "It requires a skillful listener," he cautions, "and a caring, concerned, risk-taking listener."

To improve their communications at all levels, Steil advises his audience to take 51 percent responsibility for the success of their communications with everyone. And to consider his "five-plus-five plan," in which they identify five people with whom they'd like to improve communication. Then, five weeks from the date they decided to participate in the plan, they are invited to send a postcard to the Sperry Corp. saying simply "51 percent stinks," "51 percent has made no change" or "51 percent has worked."

"I predict significant change to your benefit," Steil beams, adding that it wouldn't hurt to share the "five-plus-five" idea with the five objects of improved communications.

Although Steil by necessity must condense materials that he normally presents in a 10-week effective-listening course, he nonetheless offers many techniques for improving one's listening skills in the course of his half- or full-day workshops. These include:

- Taking notes while listening, even during telephone conversations, and never answering the phone without having a pencil in hand.
- Planning to report what you hear and share the essence of the message with someone.
- Taking action to minimize or eliminate distracting forces.
- Constantly looking for valuable material in what is being communicated.
- Identifying words and ideas that are "emotional triggers" for you. "Do you listen well when your emotions are really pumping? Our research would guarantee you don't. Show me someone who knows more about your emotional triggers than you do and we'll show you someone who's in a position to put together ideas, etc., and control your destiny."
- Constantly asking "What is the purpose of the sender? What is my purpose as a listener?" while listening.

These techniques and others, insists Steil, will enable people to listen better to terrible speakers as well as great ones.

Identifying the 5 W's + H
in a newspaper article about listening

WHO was the listening researcher and teacher whose views are described in this article? Give his name and positions.

HOW much money may be wasted each year because of poor listening?

WHICH organization recently hired the researcher to give a seminar?

WHY did they employ his services?

WHERE was the seminar held?

WHEN did the company launch their listening advertising campaign?

WHAT are the four major purposes of communication? List and describe each.

WHO is responsible for successful communications?

HOW responsible?

WHAT plan does he propose and HOW does the plan work?

HOW can listening skills be improved? List the six techniques he suggests.

CBS
Study Skills

Characteristics of Good and Poor Listeners

M. L. McKibben

	THE GOOD LISTENER	THE POOR LISTENER
I.	ATTITUDES (BEFORE LISTENING)	
A.	Has the following attitudes toward the listening situation:	
1.	Wants to listen.	1. Is indifferent or bored.
2.	Finds a personal reason or purpose for listening; sees benefits & goal.	2. Is not clear about why he is listening; unmotivated. No goal.
3.	Is willing to take responsibility for comprehension; is active. Asks: "What's in it for me?"	3. Expects the speaker to do all the work; is passive. Says: "Make me hear and learn."
B.	Has the following attitudes toward the lecture or speech:	
4.	Is receptive and open-minded.	4. Is suspicious or antagonistic.
5.	Is aware of the effect of his own prejudices and biases.	5. Is unaware of the effects of his own prejudices and biases.
6.	Is willing to hear the speaker out to the end.	6. Stops listening at the slightest provocation; thinks he knows it all.
7.	Makes understanding his major objective.	7. Makes agreement or disagreement his major objective.
C.	Has the following attitudes toward the speaker:	
8.	Is friendly and sympathetic; puts speaker at ease.	8. Is indifferent or hostile; pre-judges.
9.	Respects the speaker as a person.	9. Is critical or suspicious.
10.	Looks and acts interested; has empathy.	10. Looks bored and impatient; is an adversary.
D.	Prepares to listen in the following ways:	
11.	Learns about the speaker and topic.	11. Isn't interested in subject or speaker.
12.	Sits where he can see and hear.	12. Sits where he can leave first.
13.	Resists distractions.	13. Creates distractions; arrives late, is ill-mannered, reads, sleeps, talks.
14.	Is ready to take notes when necessary.	14. Can't decide when and how to take note.
15.	Has reading assignments completed.	15. Is not up-to-date with readings.
II.	DURING LISTENING: Does the following things while listening;	
16.	Keeps his mind on the content and thinks of other aspects of it.	16. Thinks of other things.
17.	Looks in the direction of the speaker.	17. Doodles, looks out the window, or watches the others in the room.
18.	Withholds evaluation of the speech as he hears and tries to understand it.	18. Pre-judges the speaker and subject.
19.	Is attentive.	19. Fakes attention.
20.	Adjusts to distractions within self.	20. Daydreams.
21.	Adjusts to the difficulty level of speaker.	21. Gives up and says, "It's over my head."
22.	Takes suitable notes for type of lecture.	22. Always takes same kind of notes.
23.	Paraphrases and summarizes; processes the information.	23. Takes verbatim (work for word) notes.
24.	Uses thought-delivery rate differential to help him understand & remember better.	24. Wastes time if his thoughts move faster than speaker talks.
25.	Recognizes effect of devices such as introduction, transitions and summary.	25. Ignores structural devices & signal words.

#9

Study Skills ANALYZING MAGAZINES Mary Lou McKibben

Due Date: _____ Name: _____

Great minds talk about IDEAS. Average minds talk about EVENTS. Little minds talk about PEOPLE.
What do YOU talk about?

I. WHERE AM I GOING?

Imagine this situation: In a course in contemporary American society, you have been analyzing the various groups and interests within our society today. You have personally studied one current American magazine that reflects the interests of one kind of an American.

This is your examination question: What special type of person in American society today is likely to read the magazine you have studied? What is there about the magazine--the articles or advertisements or features--that tells you that the magazine appeals to this particular kind of an American?

II. HOW DO I GET THERE? Do each of the following five steps in order:

Step #1: Study the following list of thirty American magazine titles. Put a check (X) in the "Have Seen" column if you are already familiar with this magazine; put a check (X) in the "Looked At" column if you look at it for this assignment.

Have Seen	Looked at		Have Seen	Looked at	
( )	( )	Ms.	( )	( )	East West Journal
( )	( )	Geo	( )	( )	Science 81
( )	( )	Next	( )	( )	Psychology Today
( )	( )	Saavy	( )	( )	New York Review of Books
( )	( )	Money	( )	( )	Consumer Reports
( )	( )	Inquiry	( )	( )	Journal of Atomic Scientists
( )	( )	Discovery	( )	( )	Quest 81
( )	( )	Harpers	( )	( )	Mother Jones
( )	( )	Vista	( )	( )	National Review
( )	( )	Commonweal	( )	( )	New Yorker
( )	( )	Technology Review	( )	( )	Saturday Review
( )	( )	Commentary	( )	( )	Working Woman
( )	( )	Plain Truth	( )	( )	Futurist
( )	( )	Prevention	( )	( )	Atlantic
( )	( )	Connecticut	( )	( )	Book Digest
( )	( )	Omni	( )	( )	Other: _____ (Get permission first)

[Note: Titles of magazines are underlined; titles of articles in the magazines are enclosed in "quotation marks."]

Step #2: The college library or a public library usually subscribes to many of these magazines. Look through at least five (5) of them either at a library or a newsstand. Then put a check (X) in the "Looked At" column for each of the magazines which you survey in order to get an overview of the information asked for below.

Step #3: Choose ONE magazine which most interests you. Title: _____

Step #4: ANSWER all the below nine questions. Take accurate and complete notes. Be specific and detailed in order to prepare your essay examination answer. You will hand in this completed assignment sheet, your notes, and your answer!

1. Publisher: Is your magazine published by some special group, such as the Peace Corps? Or is your magazine published for profit?

2. Advertisements: What kinds of ads does it have? Note and list some specific ads. Do these ads suggest that the readers are rich, middle-class, or poor? educated or not? Urban or rural or suburban? Men or women?

3. Cost: Is the magazine itself expensive or inexpensive? List the price per issue (newsstand cost) and per subscription.

4. Graphics: Does it use cartoons, photographs, illustrations, and/or charts? Find some that seem to be typical examples of those used in your particular magazine and describe them in detail.

5. Contents: What subjects does it cover: politics? science? homemaking? business? Write down the titles of at least three typical articles. (Remember to enclose titles in quotation marks.)

6. Features: Does it have any regular features that appear in every issue, such as editorials, letters from readers, book, film, or record reviews? List all regular features.

7. Unusual Aspects; Are there any characteristics about your magazine which clearly set it apart from other magazines with which you are familiar? For example, a few magazines carry no ads at all, some are mostly pictures, and others have no graphics at all. Describe your magazine in relation to others you have looked at.

8. Point of view: Does your magazine attempt to persuade its readers in any way? How? Does it advocate a blatant or subtle position whether it be social, political, religious, economic, sexual, or artistic? Fully describe this position.

9. Audience: Who would subscribe to this magazine and/or read it regularly? The answer to this KEY QUESTION is based on how you answered the previous eight questions about cost, ads, articles, and particularly point of view.

Step #5: Write an essay answer which you will deliver orally. First, make a general statement which PRECISELY answers the examination question in your very first sentence. This is your thesis statement. Second, use specific, relevant examples and details to support your general statement. Third, do not tell us the answers to Step #4: 1 - 9; rather, you are answering the essay question and including details needed to do so. Finally, conclude by rephrasing your thesis statement and either recommending or not recommending this magazine to your audience.

III. HOW WILL I KNOW I HAVE ARRIVED?

A. You will hand in: (1) This assignment sheet filled out.
(2) Your notes for Step #4.
(3) Your oral report outline.

B. You will re-read all directions and make sure you have followed them.

C. You will check: Is my answer Accurate? Brief? Clear? Detailed? First person?

UNIVERSITY OF HARTFORD

200 Bloomfield Avenue
West Hartford, CT 06117

Office of the Dean
203-243-4700

An Independent University
Supported by Voluntary Gifts

College of Basic Studies

#10

"Critical Reading/Listening Project" for Freshmen at C.B.S.

1. Students READ at least six magazines which are new to them, such as Quest '81, National Review, Mother Jones, Commentary, Futurist, and Next.

2. Students orally present thesis statements conveying their position on three controversial issues which they read about.

3. They choose one issue and give three reasons why they hold this position. Then they present at least two proofs or supports (examples, statistics, verified facts, or authoritative opinion) for each of their reasons.

4. They prepare a persuasive speech which presents their opinion.

5. Students as listeners do the following:

   a. Take notes on their classmates' thesis statements, reasons, and proofs.

   b. Evaluate their arguments and explain their own position.

   c. Engage in small group consensus decision-making.

6. In addition to reading and listening comprehension improvement and development of critical thinking skills, students practice the following:

   a. Doing research and documenting sources.

   b. Writing sentences (thesis statements) and outlining.

   c. Critical reading (evaluating sources, drawing inferences, and detecting propaganda).

   d. Public speaking, both doing it and evaluating the ideas of others.